

Thirty Pieces  
For  
Keyboard

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# INTRODUCTION

"Thirty Pieces For Keyboard" is a collection of Preludes and Interludes suitable for religious services, weddings, memorials, or even academic assemblies of a formal character, depending on the character of the individual piece.

Very few articulations are specified, as these works are written to be played on a wide variety of keyboard instruments. They are written to sound well on anything likely to be found at a small chapel or in a small congregation, and with essential harmony and counterpoint within a range of F3 - C7, they may be played, without transposition, on non-AGU spinets, 4 or 5 octave portable keyboards, and pianos.

Each of the Preludes should require 4m45sec. to 6 minutes when playing both repeats, and with setting an appropriate tempo. Clarity of harmony and of counterpoint is essential - please use the sustain pedal SPARINGLY. Knowledge of finger-substitution technique is essential. A couple of finger-substitutions are suggested in Preludes 1 and 8 as examples.

The pieces called Interludes may be used as offertories or/and as postludes depending on the character of each little work. Without playing the repeats each of them should last 50 seconds to 1m10 seconds. A special feature of each Interlude is the "cut" built into each one's second section. If the ushers are completing their duties early, skip between the ①'s. Thus, a delay at the offering is reduced or eliminated. When the player comes to a ②, skip to the end of the piece - the same result is obtained.

A pedal part may be easily extracted from each piece's bass line, and while written to "sound well" on almost any keyboard, these works will be at home on any proper console. Phrasing will reveal itself in the ears of an attentive player. The interludes are written in keys that require little or no modulation to prepare for the Doxology (Old 100th) which is most often found in G Major.

It is the composer's wish that you (and your congregations) find these works pleasurable and satisfying, and that in hearing them, one is prepared for worship of the Almighty.

S. D. G.  
Charles E. Clayton  
Albuquerque - NM

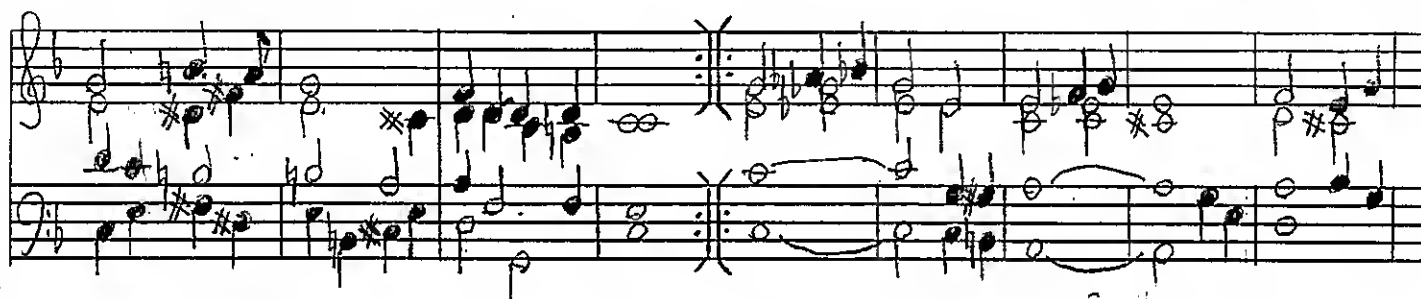
## CONTENTS

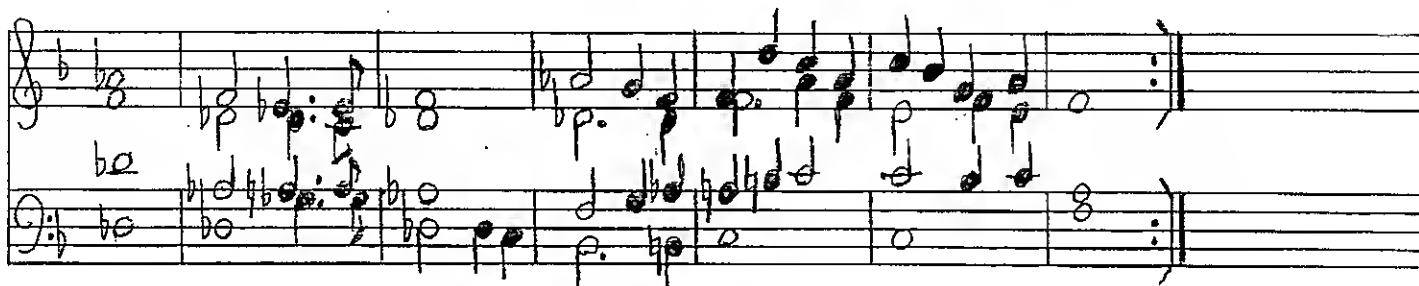
Fifteen Preludes	pages 1-24
Fifteen Interludes	pages 24-31

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# PRELUDE #1

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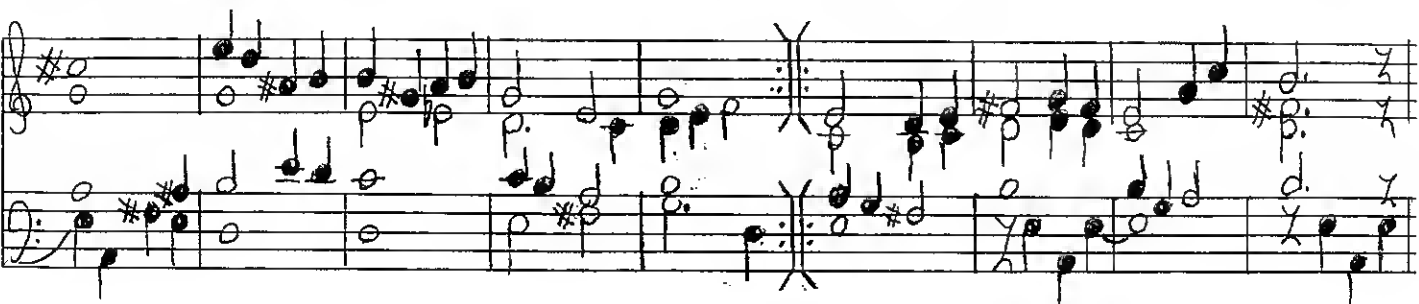
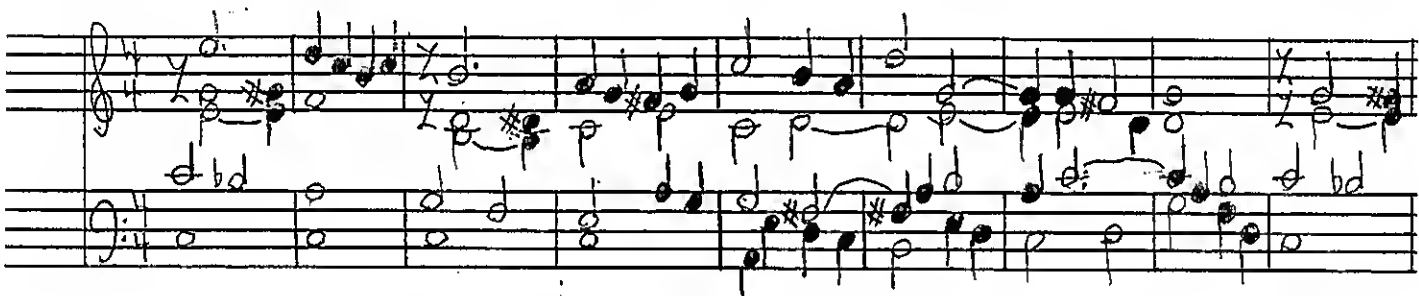


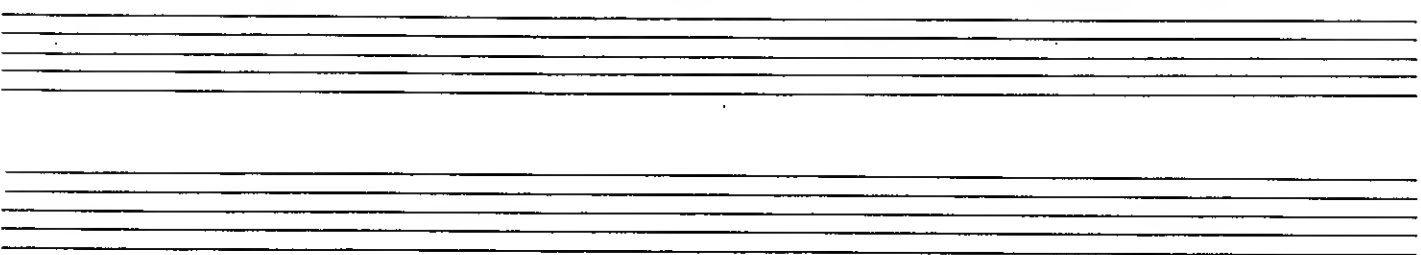


## PRELUDE \*2

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d-98



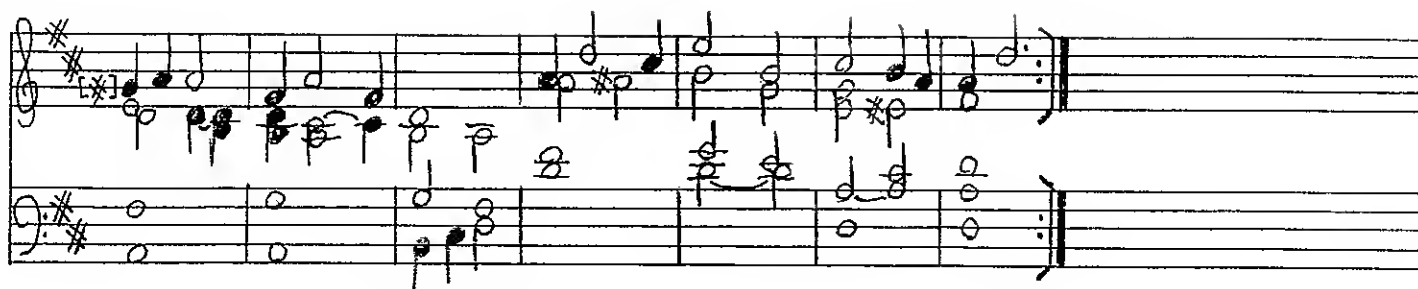


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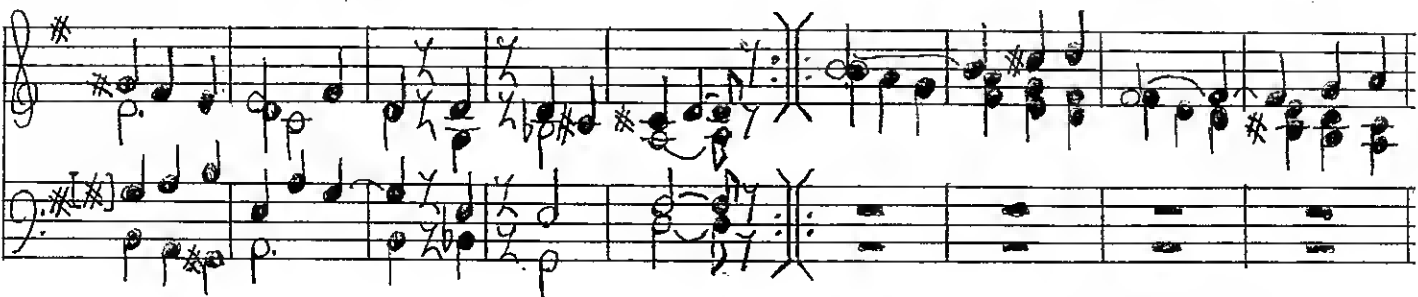
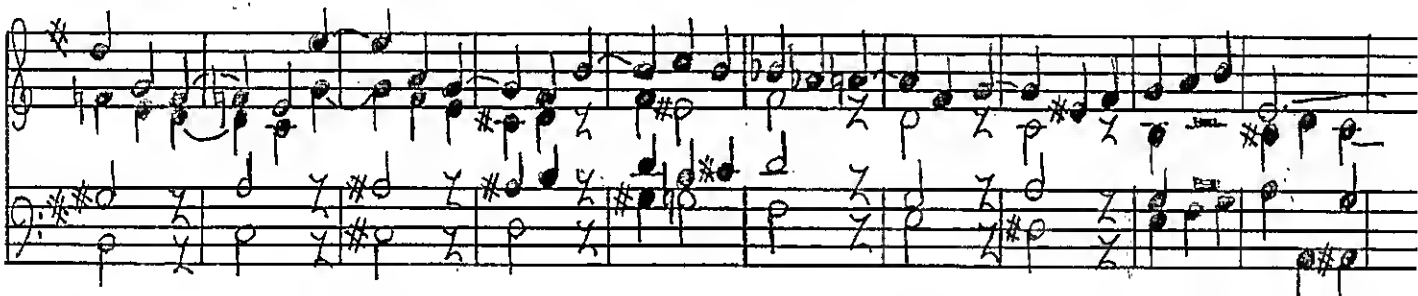
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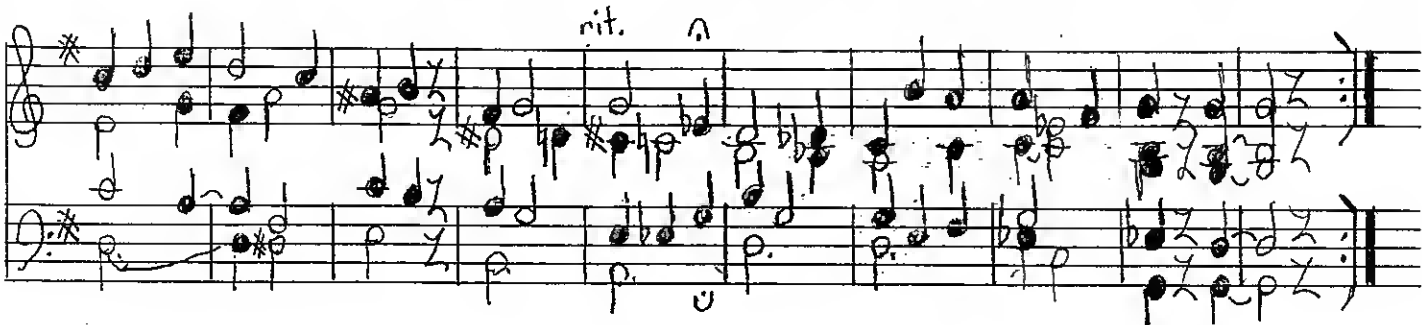
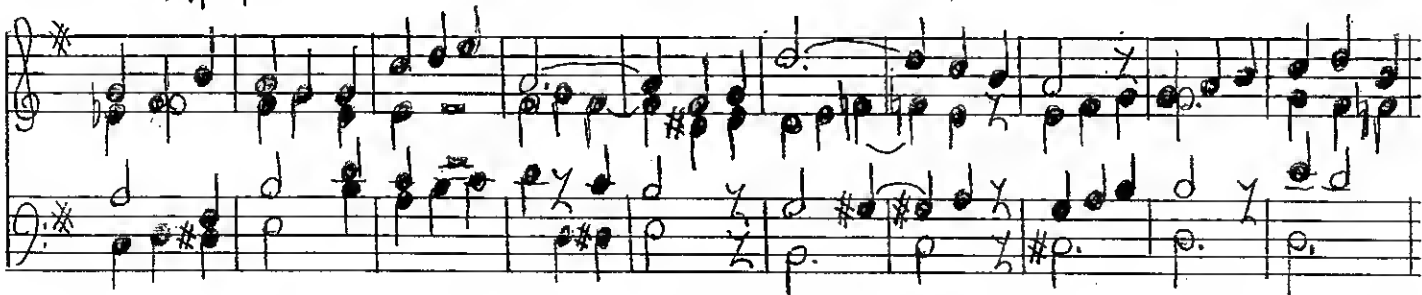
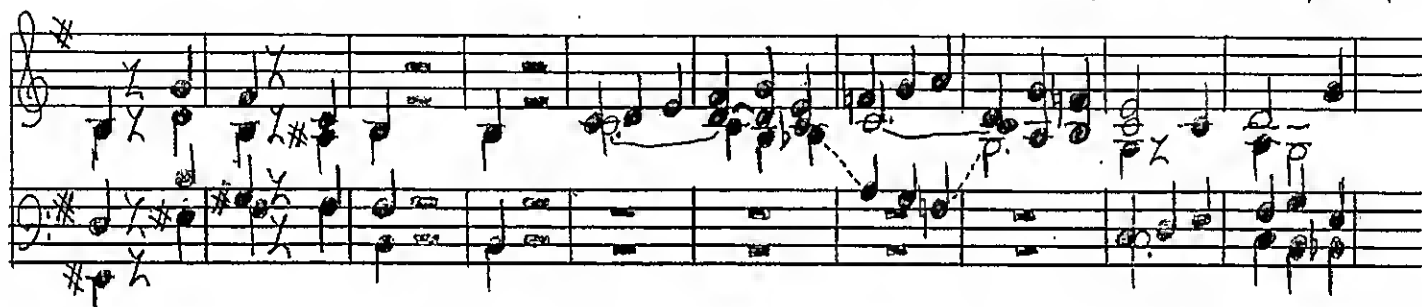
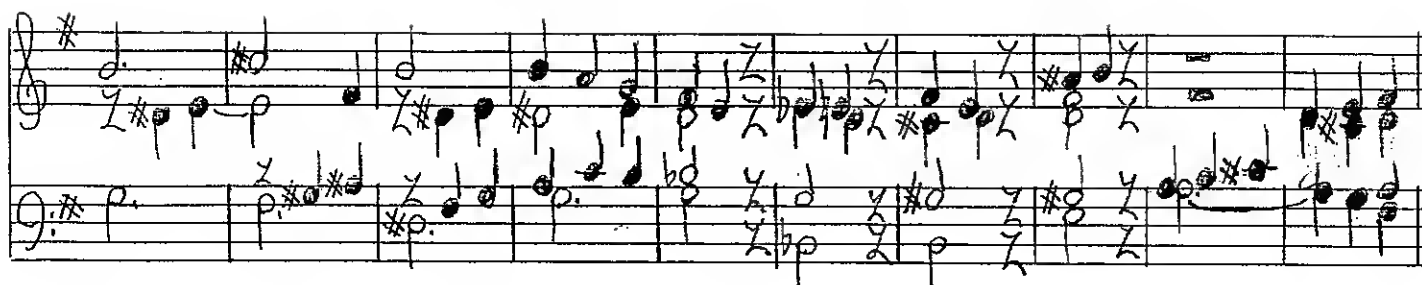


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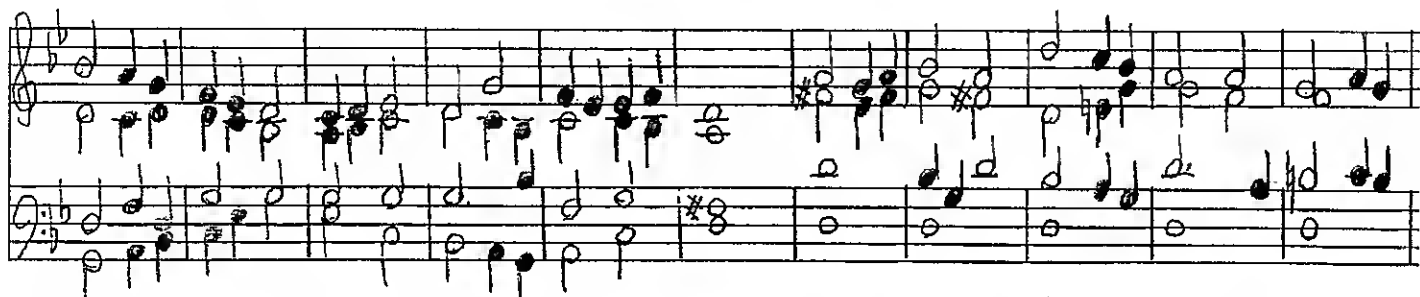
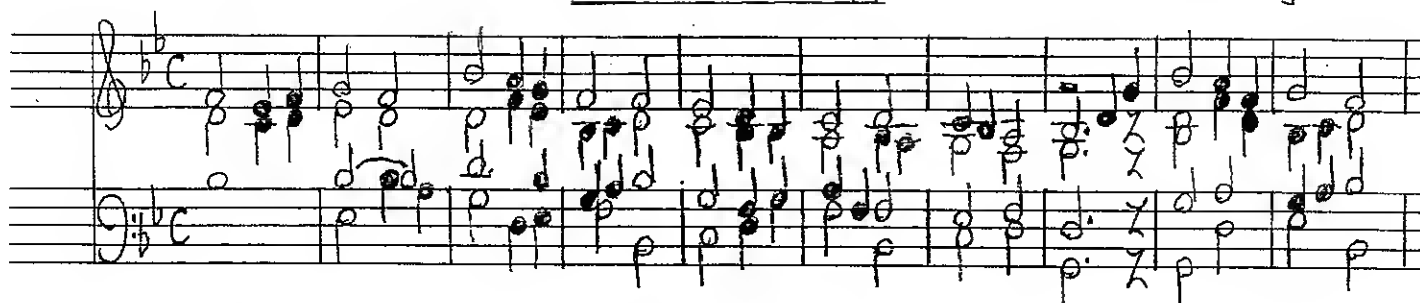


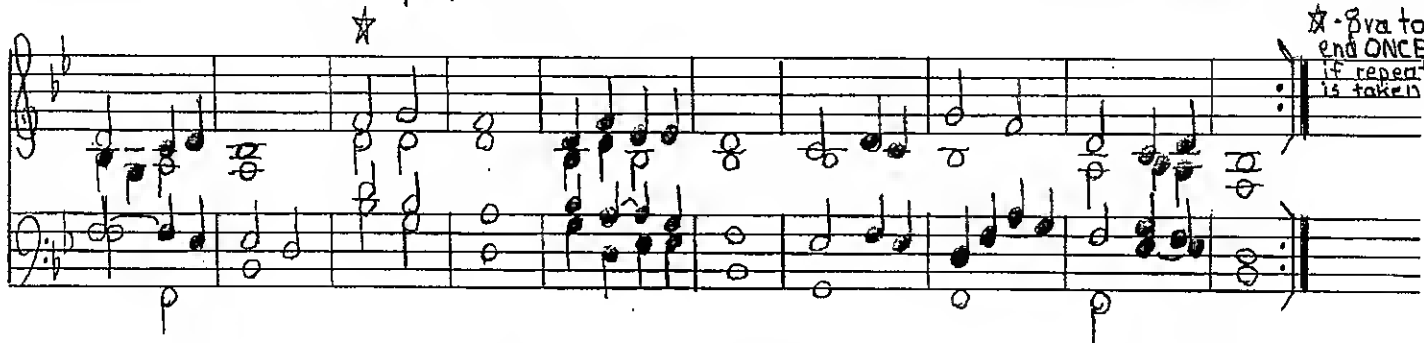
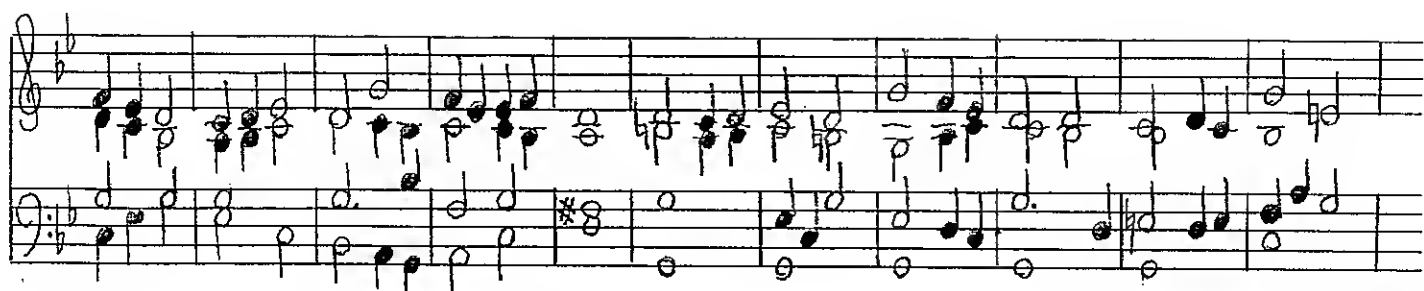




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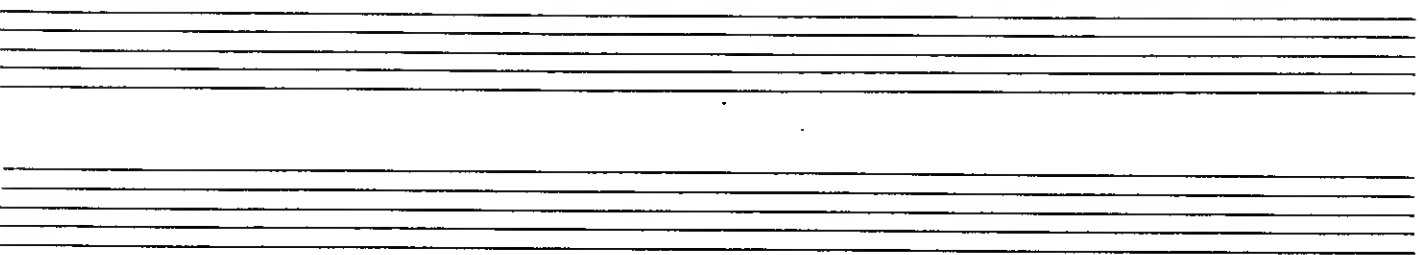
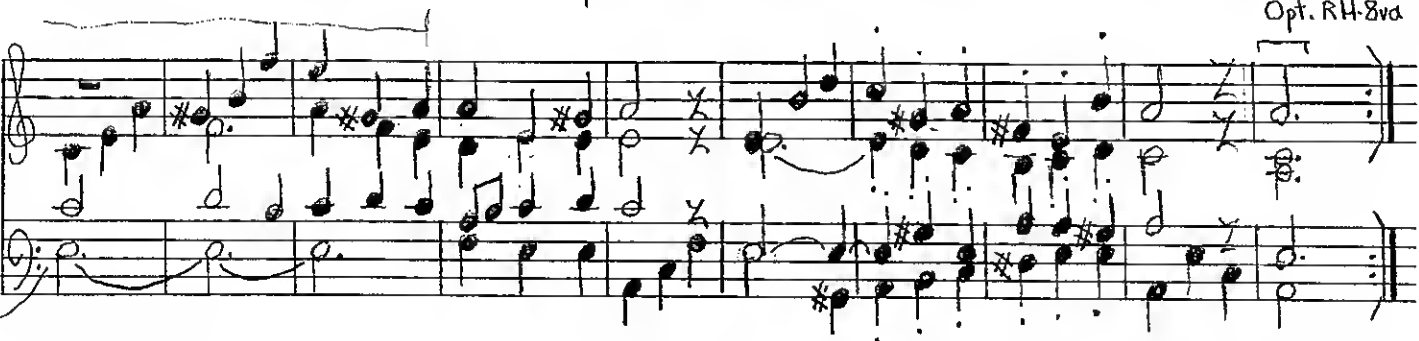
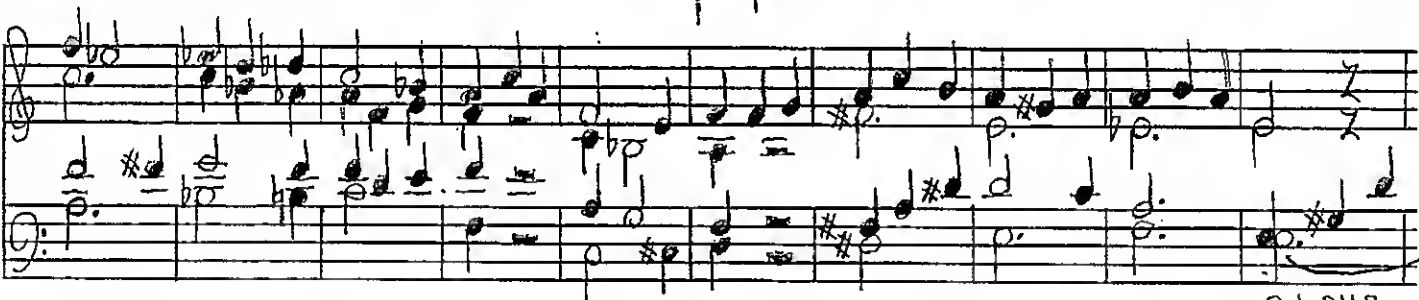




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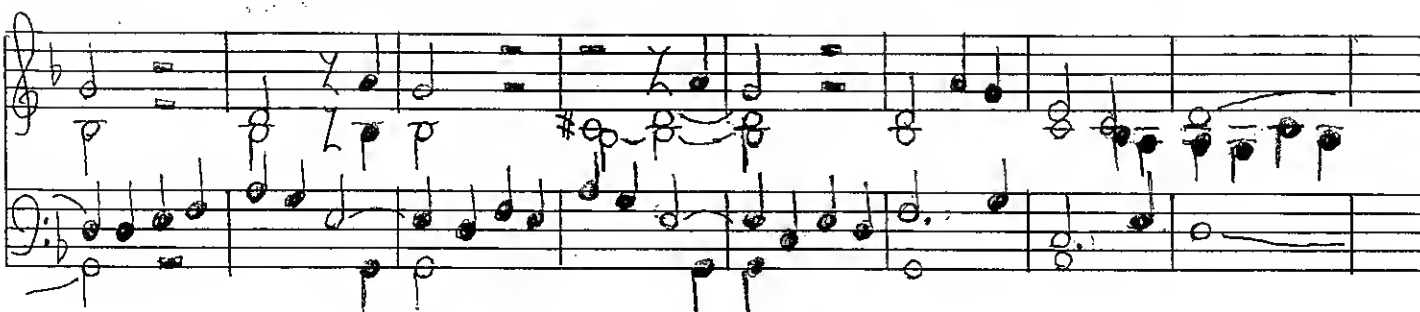
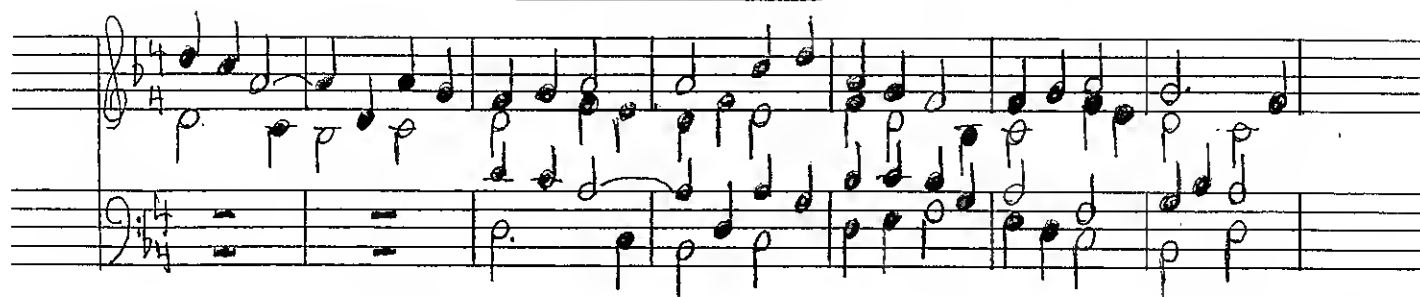


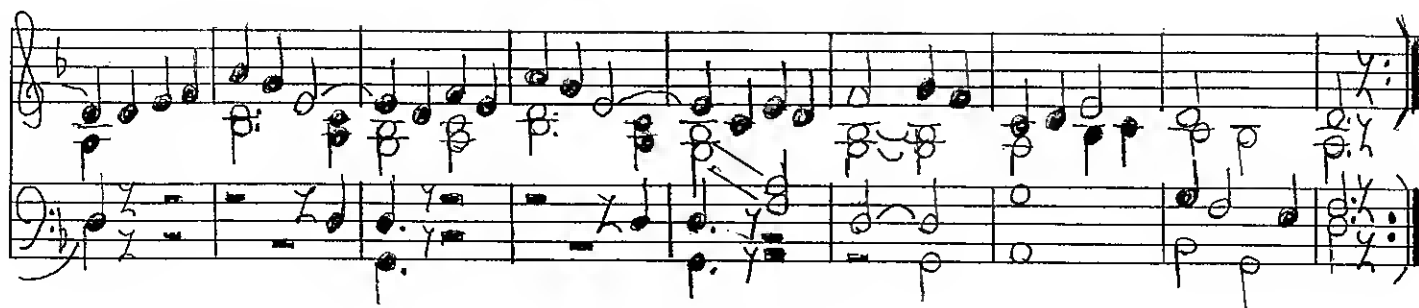


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Charles Clayton

10

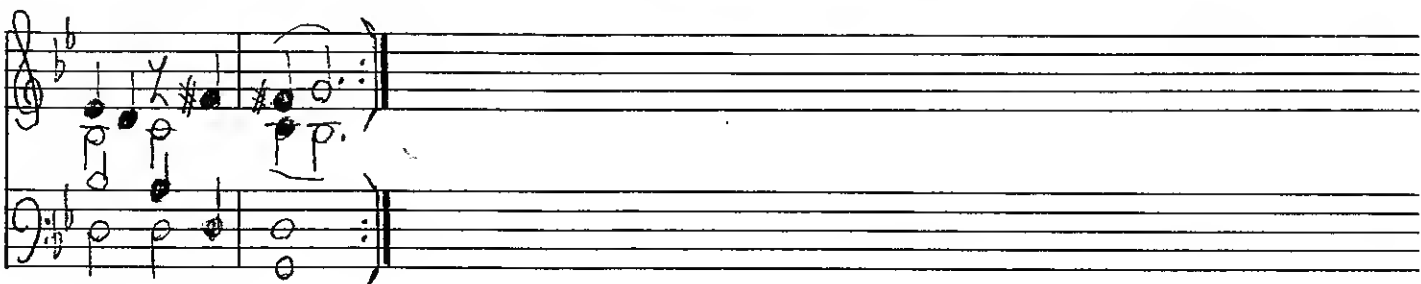




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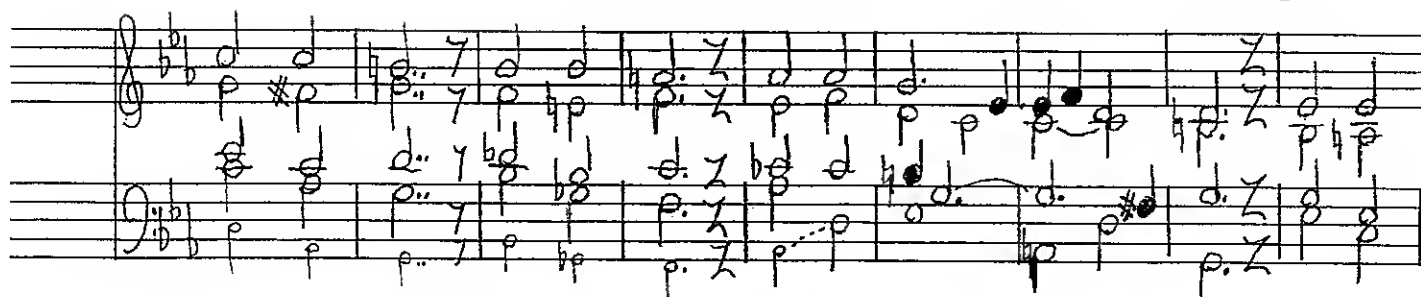
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## PRELUDE #9

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Handwritten musical score for a piano piece. The score is written on two staves, treble and bass. It features various notes, rests, and dynamic markings. The key signature has one sharp (F#) and the time signature is 4/4. The piece ends with a double bar line and repeat dots.

PRELUDE \*10

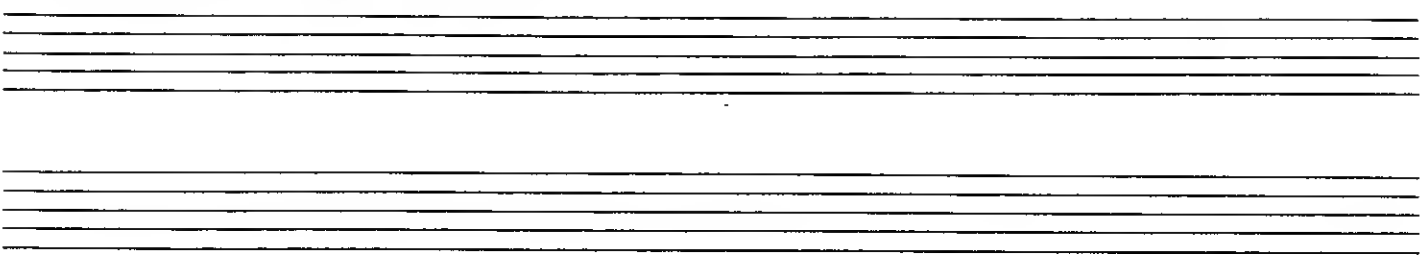
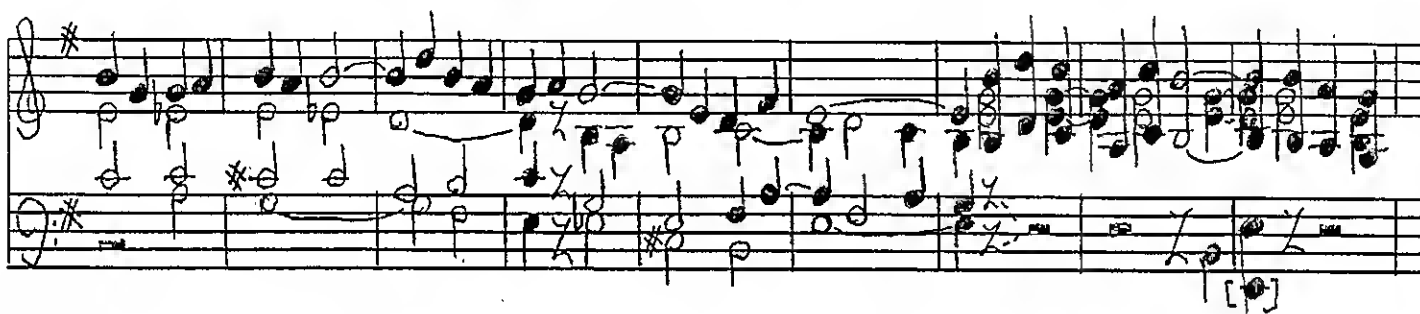
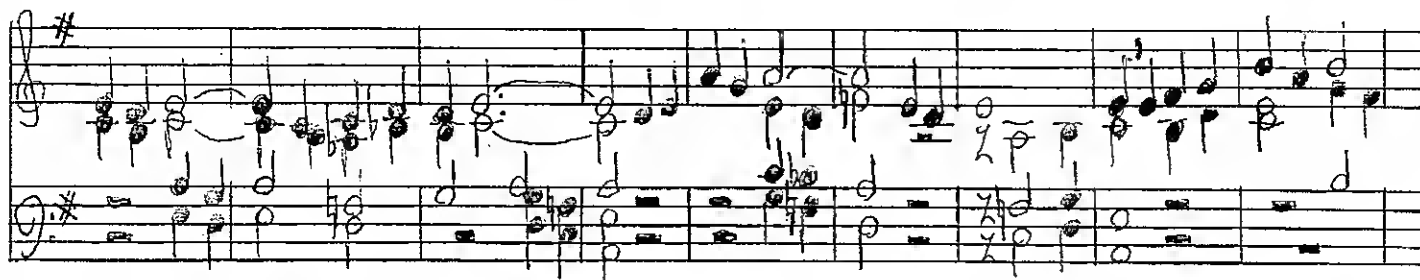
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Handwritten musical score for the first system of 'PRELUDE \*10'. The score is written on two staves, treble and bass. It features various notes, rests, and dynamic markings. The key signature has one sharp (F#) and the time signature is 4/4.

Handwritten musical score for the second system of 'PRELUDE \*10'. The score is written on two staves, treble and bass. It features various notes, rests, and dynamic markings. The key signature has one sharp (F#) and the time signature is 4/4.

Handwritten musical score for the third system of 'PRELUDE \*10'. The score is written on two staves, treble and bass. It features various notes, rests, and dynamic markings. The key signature has one sharp (F#) and the time signature is 4/4.

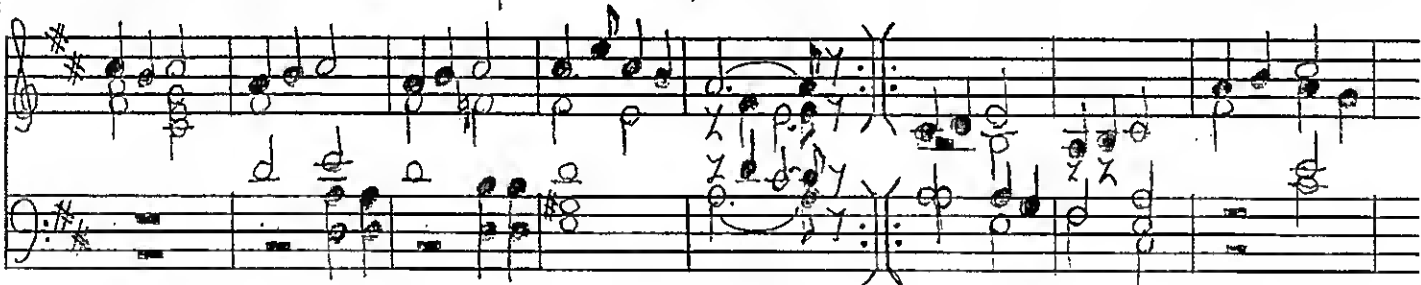
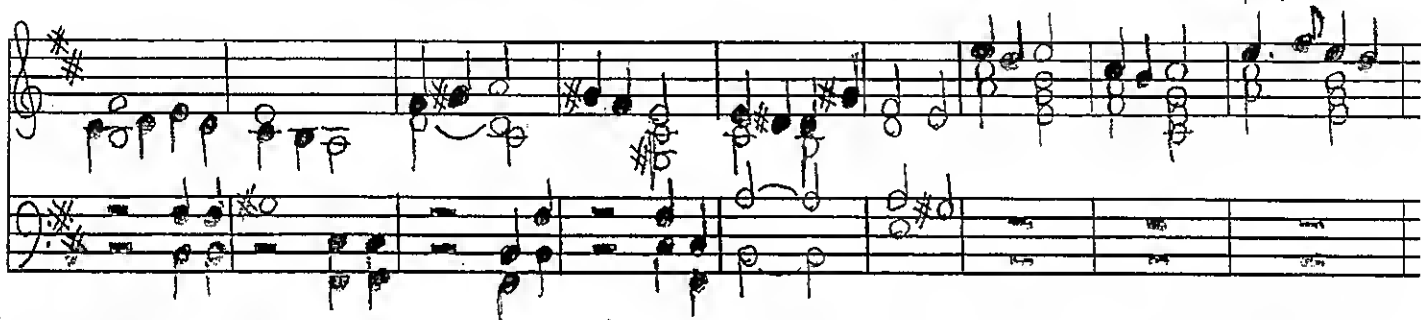
Handwritten musical score for the fourth system of 'PRELUDE \*10'. The score is written on two staves, treble and bass. It features various notes, rests, and dynamic markings. The key signature has one sharp (F#) and the time signature is 4/4.

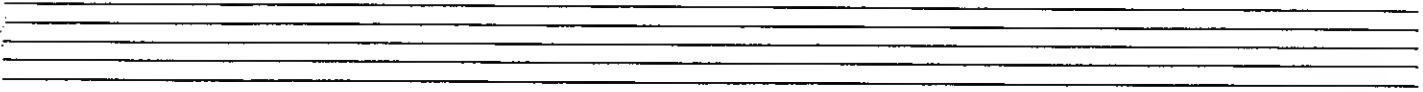
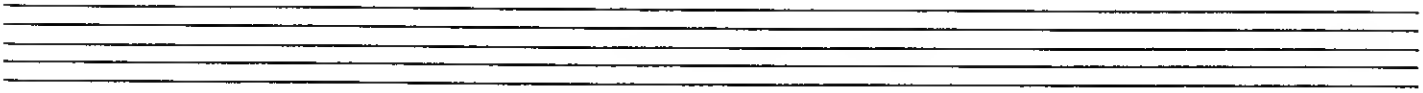
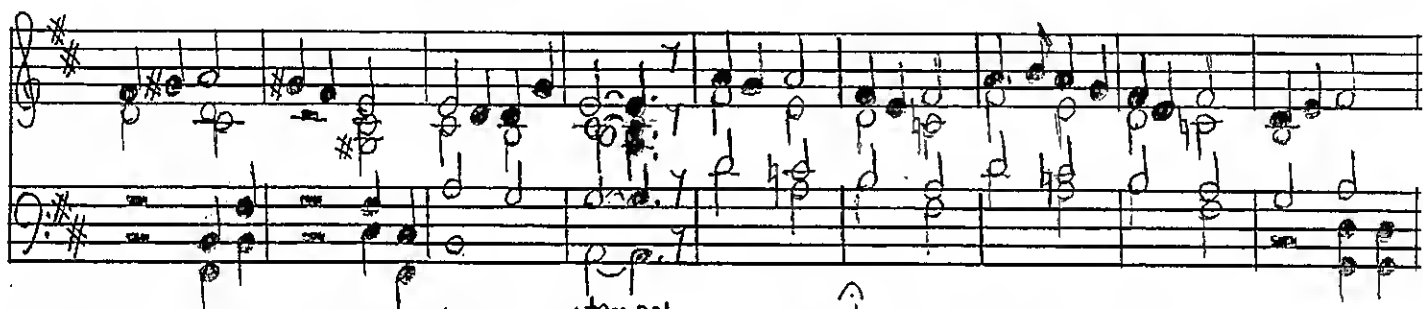
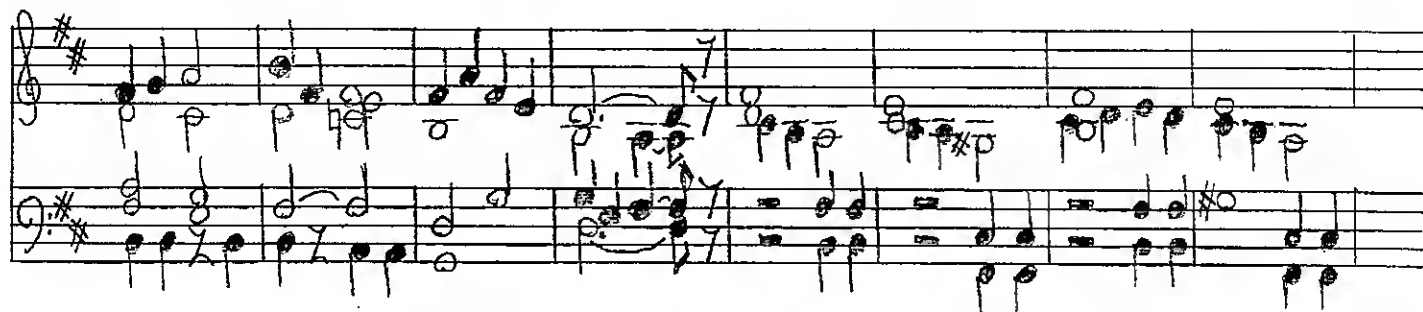
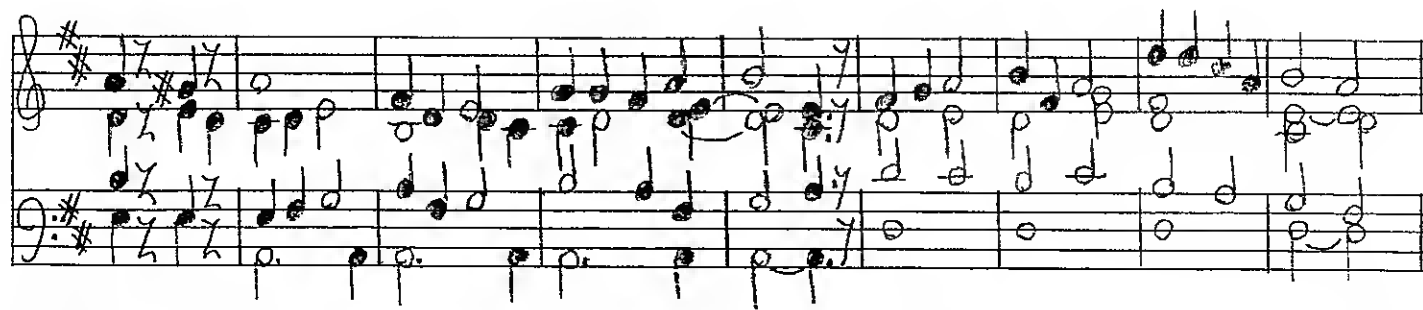


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16



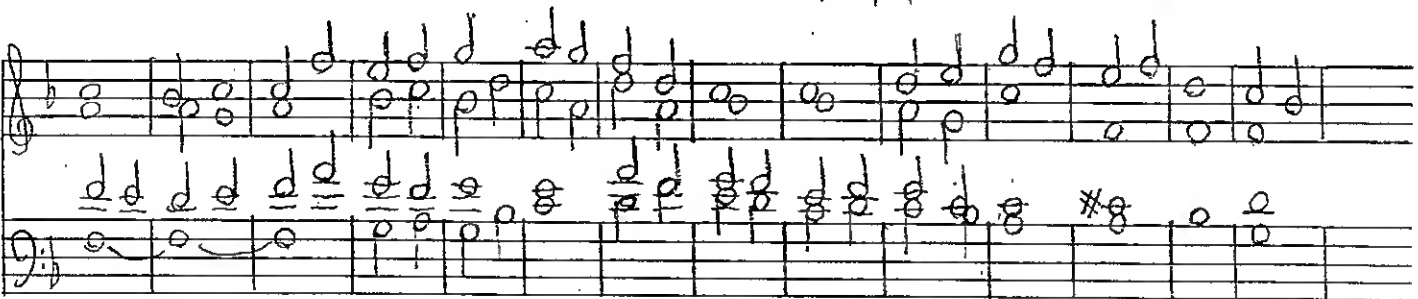
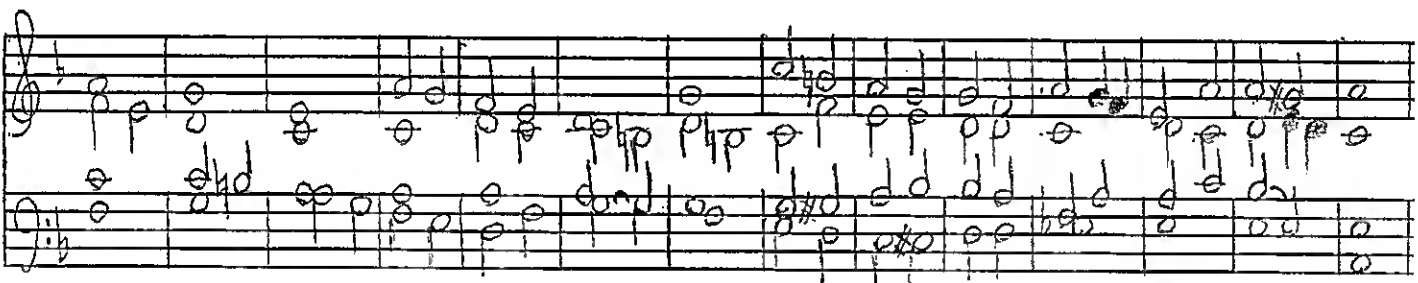
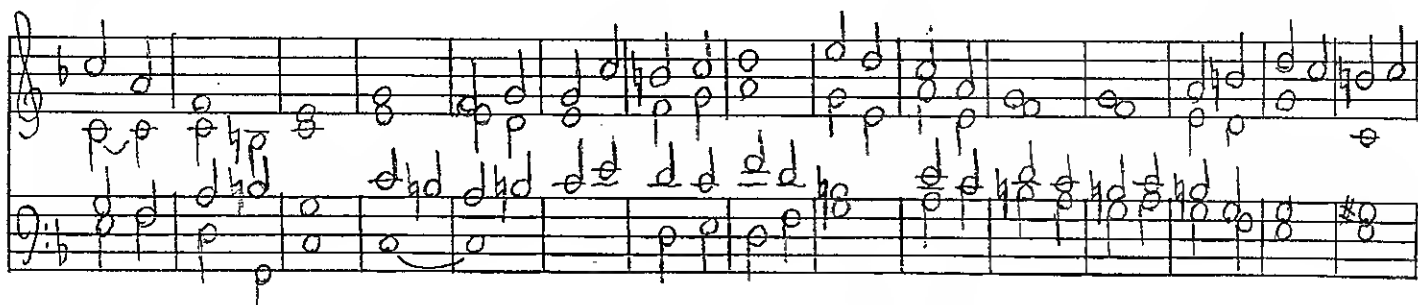
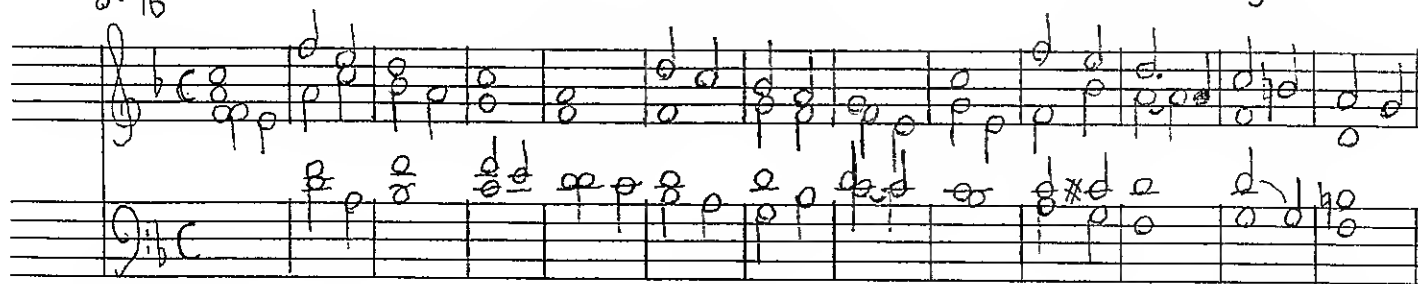


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PRELUDE \* 12

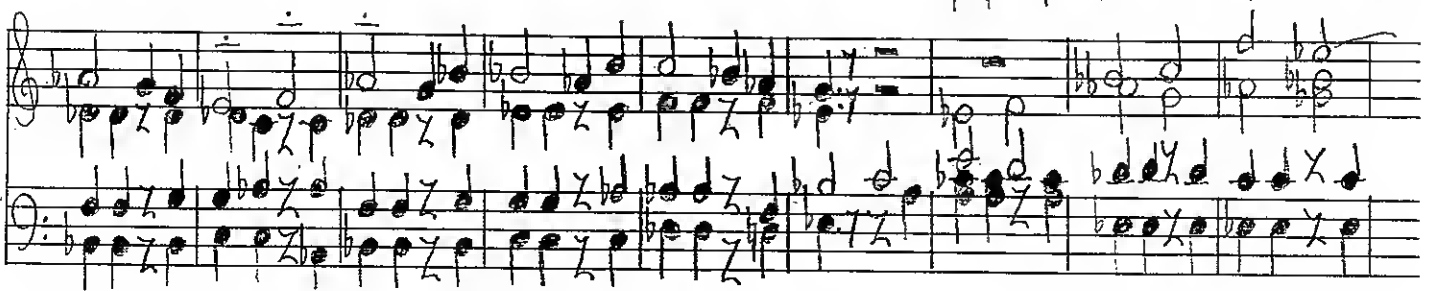
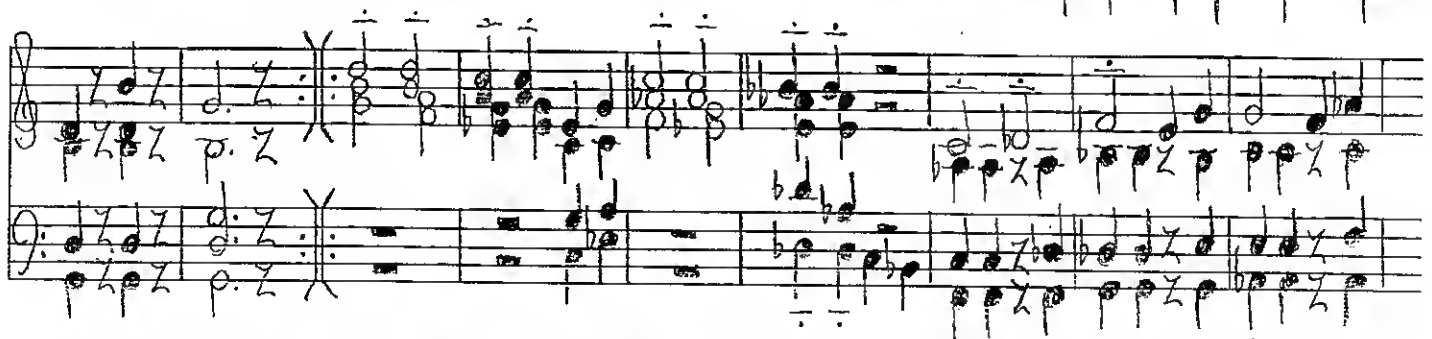
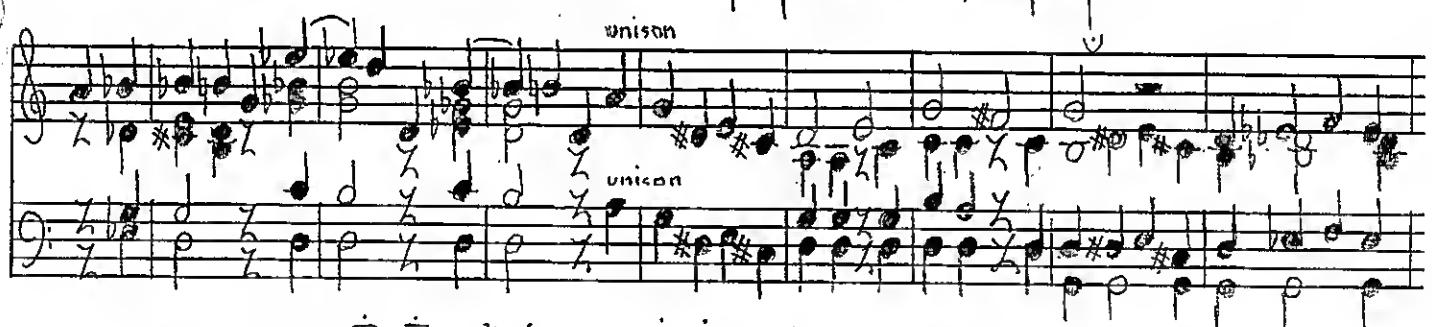
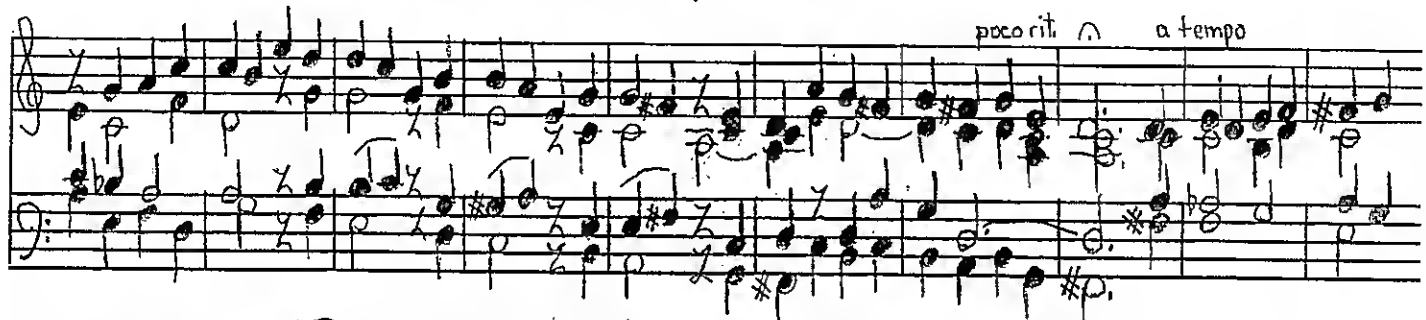
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18



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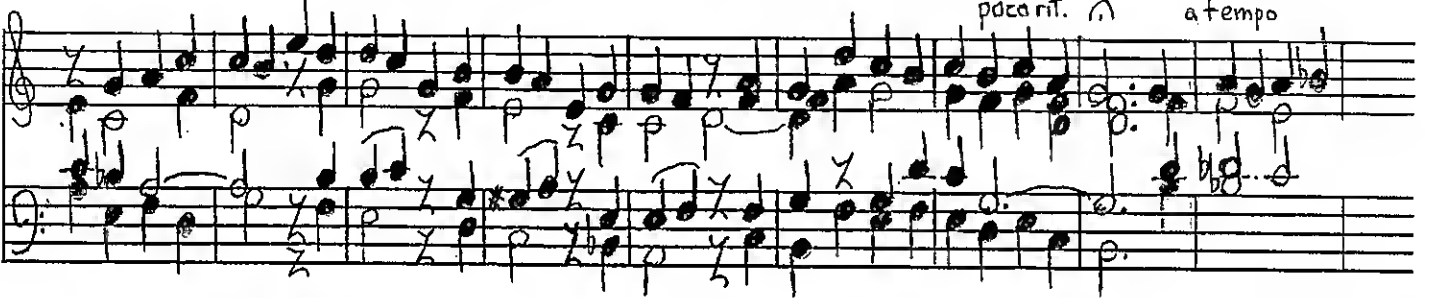
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poco rit. a tempo

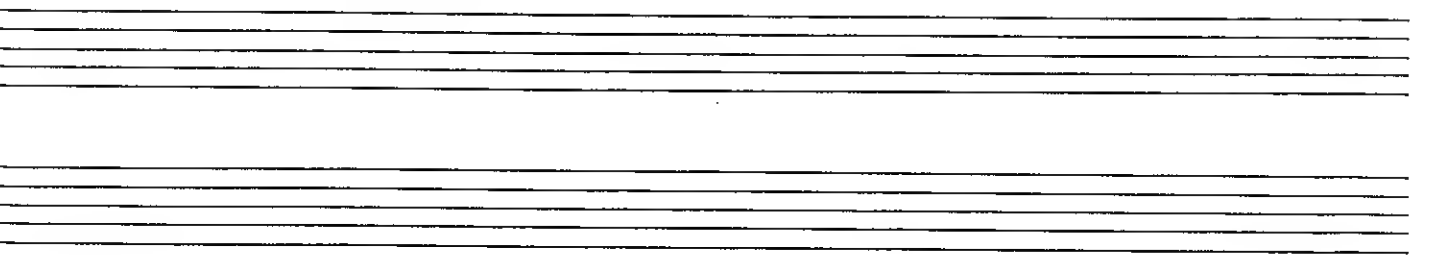
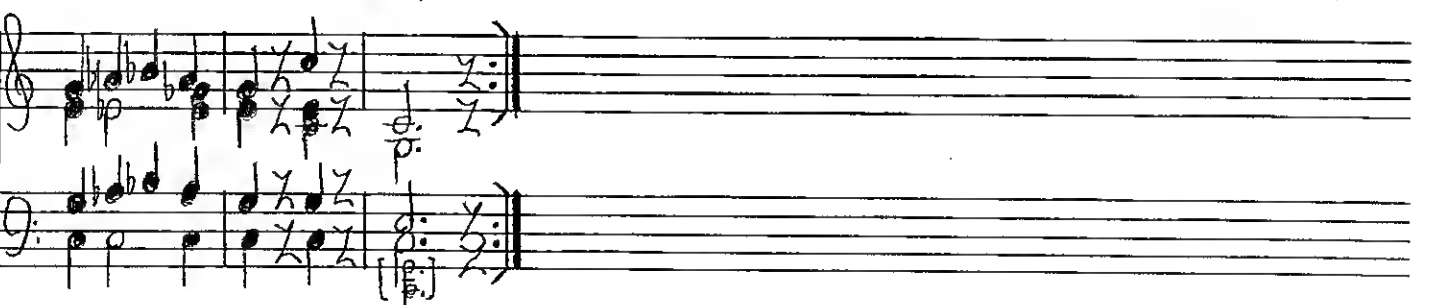
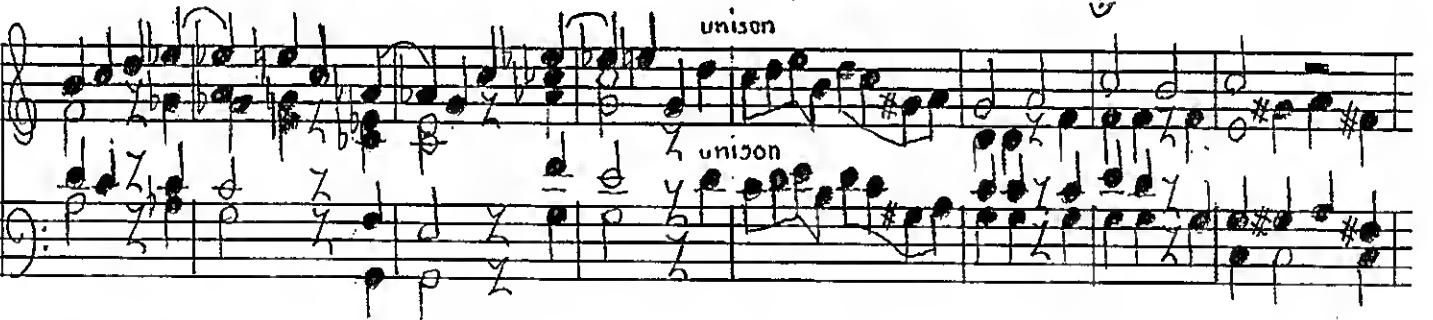


poco rit. a tempo



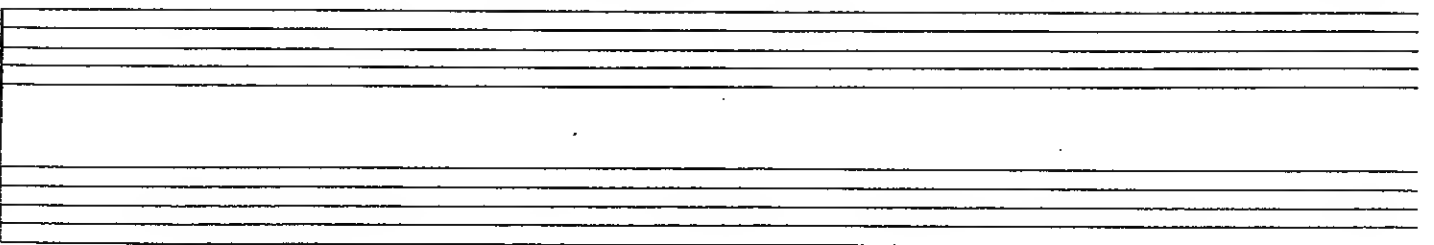
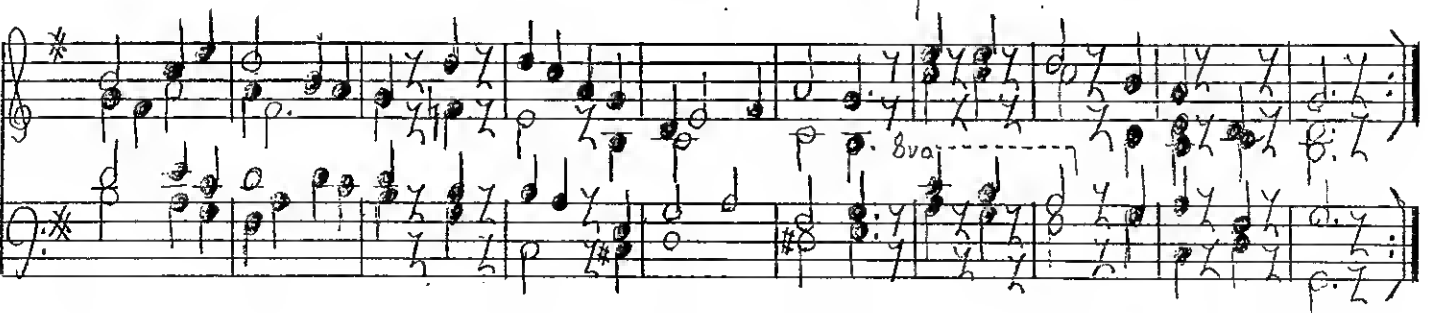
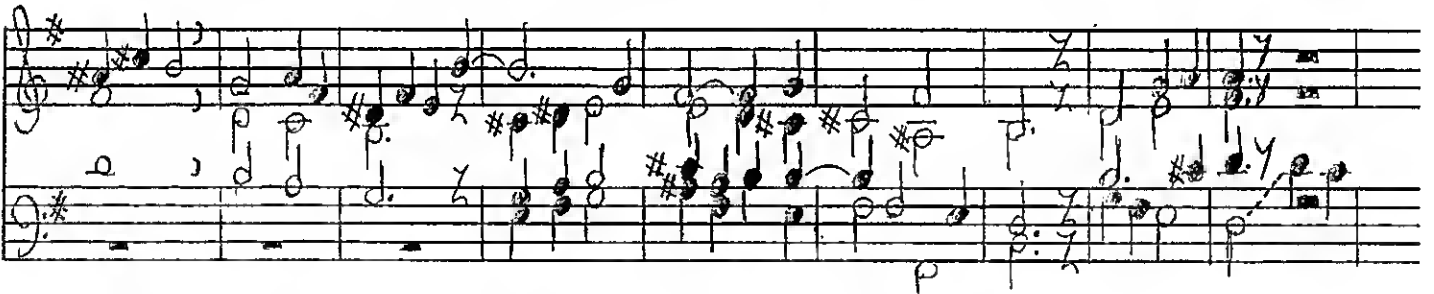
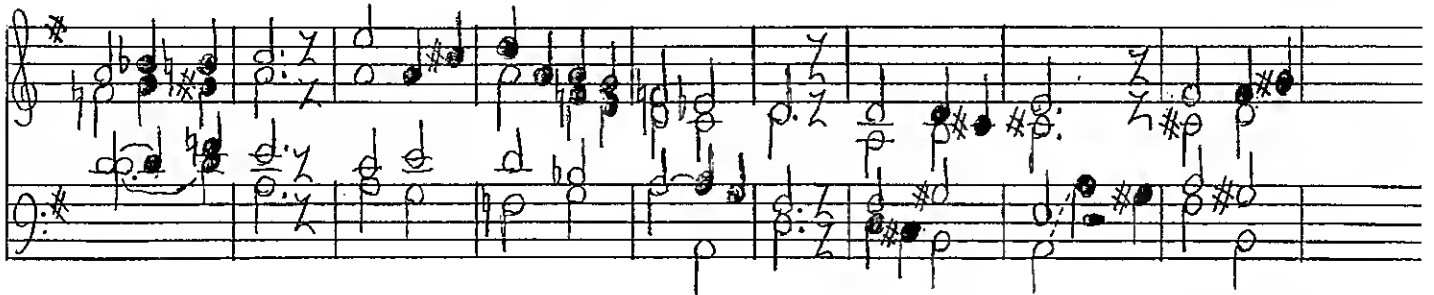
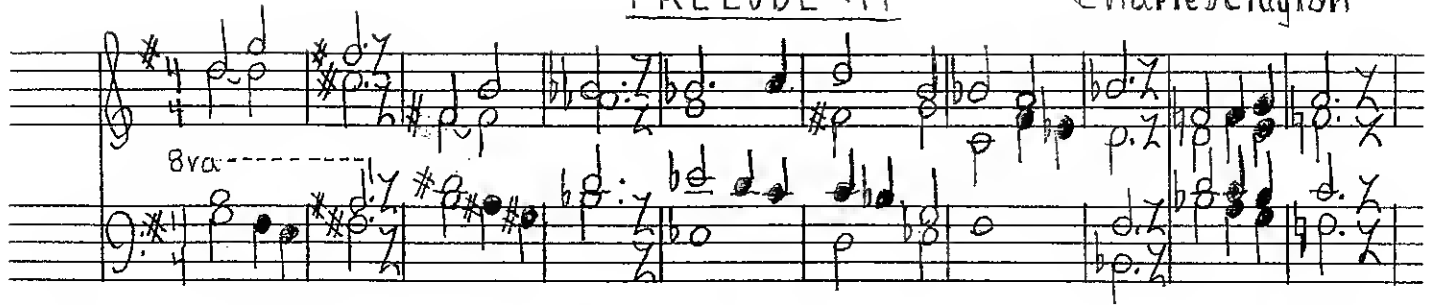
unison

unison



## PRELUDE #14

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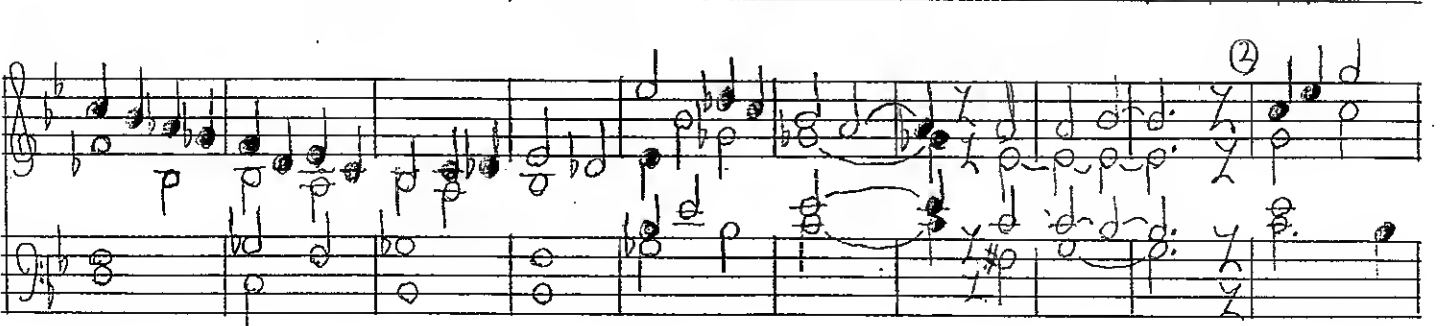
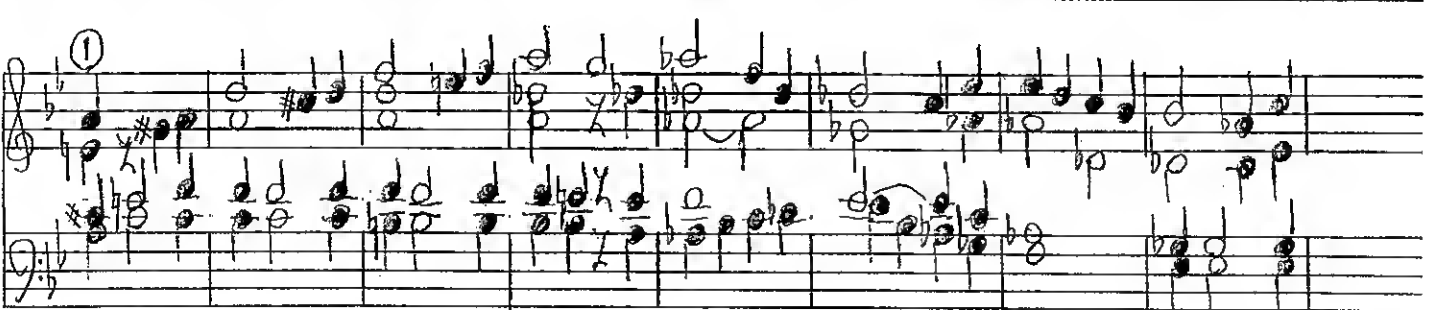


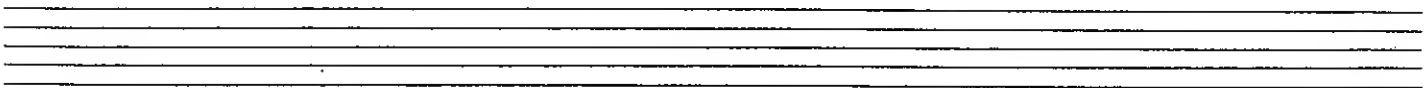
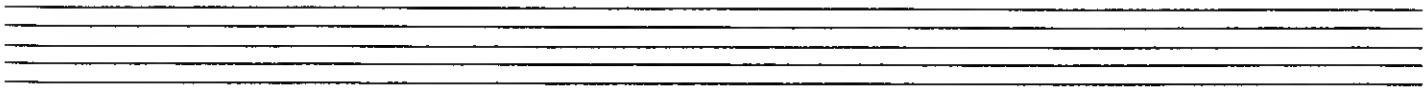
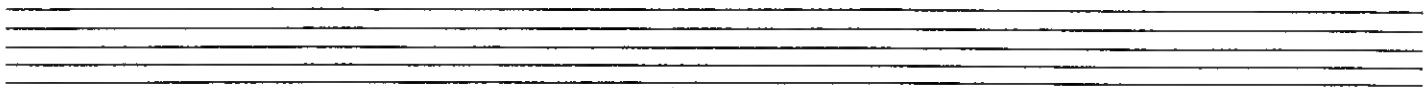
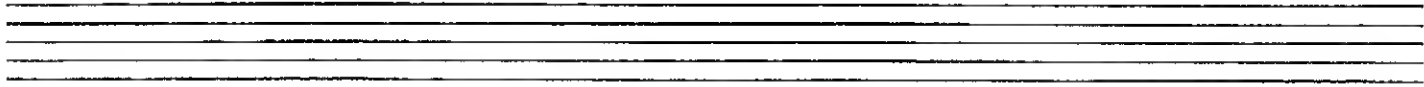
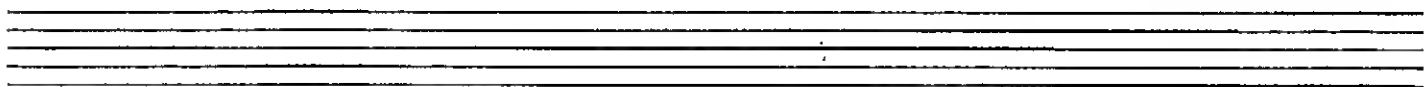
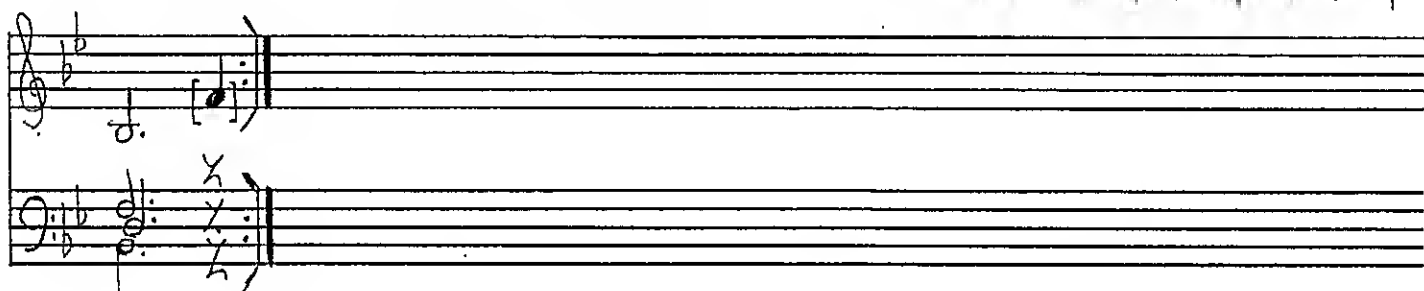
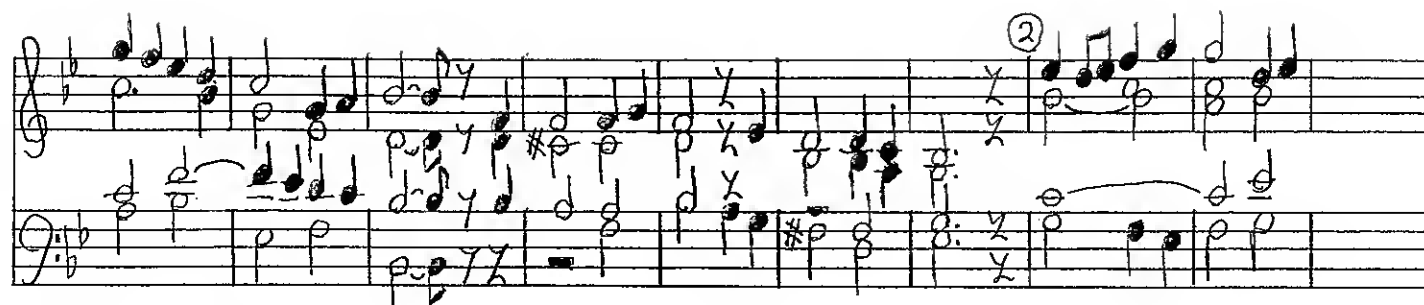


# PRELUDE #15

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22






# INTERLUDES

24

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2)

